

*Ray Connors*

# MARY HARTMAN, MARY HARTMAN

EPISODE #31

by

ANN MARCUS  
JERRY ADELMAN  
DANIEL GREGORY BROWNE

FINAL DRA  
January 12, 1976

CAST OF CHARACTERS

MARY . . . . .	LOUISE LASSE
TOM . . . . .	GREG MULLAVEY
MARTHA . . . . .	DODY GOODMAN
GEORGE . . . . .	PHIL BRUNS
CATHY . . . . .	DEBRALEE SCOTT
STEVE . . . . .	ED BEGLEY, JR.
GRANDPA . . . . .	VICTOR KILIAN
ROBERTA . . . . .	SAMANTHA HARPER
FOLEY . . . . .	BRUCE SOLOMON
COP . . . . .	

SETS

ACT I:  
(Pg. 1)

3 MARY'S KITCHEN, NIGHT  
(Mary, Foley, Roberta)

ACT II: SCENE 1  
(Pg. 8)

5 SHUMWAY KITCHEN, NIGHT  
(Martha, Grandpa, Cathy, Steve)

ACT II: SCENE 2  
(Pg. 11)

1 POLICE STATION  
(George and Cop)

ACT III:  
(Pg. 15)

4 MARY'S KITCHEN, NIGHT  
(Mary, Tom, Martha, Roberta,  
Foley)

ACT IV:  
(Pg. 23)

6 SHUMWAY KITCHEN, LATER  
(Cathy and Steve)

ACT V:  
(Pg. 26)

2 POLICE STATION, LITTLE BIT LATER  
(Mary, Foley, George, Cop)

JAMAN'S KITCHEN #30

A- Act F Sc 1

58 SCENE 4

#31

ACT ONE

1.

Rev. 1/20

~~REV. 5/10~~  
~~REV. 5/10~~

MARY'S KITCHEN - NIGHT

REPLAYING EPISODE #30 FROM PAGE 30 -- MARY: "Don't make me do something I don't want to." THRU TO END, THEN CONTINUING:

MARY

... And besides, I'm too old for you,  
Dennis.

2

③

FOLEY

What are you talking about?

3

①

MARY

Well, I'm married, and that makes a person  
older. <sup>much</sup> And a <sup>better</sup> screamer.

(FOLEY STANDS)

**FOLEY:** Are you going to scream?  
**MARY:** I might.

**FOLEY:** I'll bet you're a good whisper-er, too.

\*③

MARY

What?

FOLEY

Whispering in somebody's ear? Sweet  
nothings?

MARY

I am not going to whisper... or anything  
else in your ear! (SHE MOVES BEHIND THE  
KITCHEN TABLE)

FOLEY

I'll follow you anywhere. (CIRCLING THE  
KITCHEN TABLE)

5 6 7  
8 9 2

MARY

V20

Why do I feel like Doris Day?

FOLEY

Only we'll have to get to it quick, because  
I'm on duty pretty soon. The late shift

9A ①

MARY

That's right, it is late! Entirely too  
late!

B ③

FOLEY

Haven't you heard? It's never too late.

C ①

MARY

You've become like a whole different person.  
~~What am I talking about?~~SFX: DOOR KNOCK

MARY

Oh, too bad... my door.

ROBERTA (O.S.)

Mary? It's Roberta Walashak!

FOLEY

Don't answer, and maybe they'll go away.

MARY

Here, I'm right here! I mean coming!

(AND SHE DUCKS AROUND FOLEY TO GET TO THE  
DOOR) Excuse me, this is nothing personal.  
I just have to get the door.

ROBERTA

Hello, I hope I'm not...

MARY

Of course not! Come right in! I was just  
--- this is Sgt. Foley. He was leaving.10  
11  
12  
13  
14

FOLEY

ROBERTA

I'm Roberta Walashak.

MARY

She's my grandfather's girl. Girl social worker. They could have assigned a man or a girl and they assigned Roberts -- so that's how come she's grandpa's girl -- social worker.

1✓

(3)

FOLEY

I see...

13

(4)

ROBERTA

Actually I'm not anymore!

13A on

(2)

MARY

(CONFIDENTIALLY) You don't like Grandpa anymore?

13B

(1)

ROBERTA

(TO MARY) Oh, yes -- yes! (THEN TO FOLEY) I mean, I'm not a social worker anymore.

13C

(2)

MARY

You quit!?

13D

(1)

ROBERTA

No, I was fired. But it's all right.

Because I have STET.

MARY

STET? Is that anything like EST? Where they hold you in a room for twelve hours and you can't go to the john and they holler at you that you're nothin' and you're nobody until you begin to feel better?

ROBERTA

Rev. 1/20

No. STET stands for Survival Training and Existence Therapy. They hit you with MARY: things? things instead of words. MARY: Light things, ROBERTA: like pillows and caribou -- but it still shames you plenty. Come on, you've heard of STET?

MARY

Well, of course -- (WITH A LOOK TO FOLEY)

No.

ROBERTA

Otto Feuerbach!

MARY

I beg your pardon?

ROBERTA

The man who founded it. I think his name used to be Waldo Kravitz? But that's the whole dynamic behind STET. You re-mold everything about yourself to create a

new life! In fact, earlier I was so upset that I realized it must be what STET calls increased crisis.

MARY

Isn't that wonderful, all her clothes.

ROBERTA

MARY: Increased crisis?

ROBERTA: So I went home and took a thermal shower and changed all my clothes -- here I am.

Oh, it is. I mean, it's not just a course -- like how to improve your diction. It's personal adjustment and life effectiveness.

How to learn new things. Take me.

14

2

15

1

16

2

17

1

18

2

19

1

20

2

21

1

22

3

FOLEY

(IS SHE OFFERING HERSELF?) Huh?

23

2

ROBERTA

24

1

What did I know about beauty and poise?

25

3

FOLEY

Oh!

26

2

ROBERTA

27

1

I couldn't even pick up a Harper's at the  
dentist's without getting the blues. And  
now I am an expert in my newly chosen  
field!

78

B

MARY

29

3

Isn't that interesting! (TO FOLEY) Don't

you think that's interesting? (TO ROBERTA)

30

35

2

Please, sit down. You want some coffee or... ?

ROBERTA

31A

35

1

No. It's more than interesting...

FOLEY

It's time cosuming. (LOOKING AT HIS WATCH) 30B

3

ROBERTA

It has enabled me to cope with a major  
set-back in my life as if it were a minor  
set-back and to go out -- just like that -- 31  
and start a wholly new career in a field for  
which I am totally unsuited!

32

1

3

3

MARY

33

4

That is truly amazing.

FOLEY

(TO MARY, INTIMATELY) Can I sit down, too?

34

(3)

ROBERTA

I thought he was going, I'm sorry...

35

(1)

FOLEY

I've got a couple of minutes. (SITTING

36

(2)

AND REACHING FOR MARY'S HAND)

ROBERTA

37

(4)

I'm interrupting.

MARY

No! I swear -- (YANKING HER HAND AWAY  
FROM FOLEY) I really want to hear about  
your new career.

38

(3)

ROBERTA

Well, as of this evening -- I am Lady  
Fashionetta! (REACHING FOR AN ATTACHE  
SHE'S CARRIED IN WITH HER)

39

(6)

MARY.

40

(3)

I beg your pardon?

ROBERTA

Lady Fashionetta! Beauty products and  
rejuvenation programs par excellence! In  
short, I am here to sell you the new you  
-- and I'm doing it through the new me!

41

(1)

MARY

Isn't that fascinating. And the new you  
all started after they beat you to a  
pulp.

42

(3)

ROBERTA

They call it "beating the dross out of you." I was emptied. And then filled.

43

MARY

Now you're full of Fashionetta. (TO FOLEY) Amazing, isn't it? (MARY LEANS IN TO HEAR MORE)

FADE OUT.

STOP  
TADE



ACT TWOSCENE 1SHUMWAY KITCHEN - NIGHTMARTHA ON THE FLOOR WHERE WE  
LEFT HER AFTER THE PHONE CALL.

CATHY

Ma? Mother... (PATTING HER HAND)

GRANDPA

I could throw a glass of water in her  
face.

CATHY

No, Grandpa... (STEVE SHAKING HIS HEAD;  
THEY'RE ALL AROUND MARTHA ON THE FLOOR)

GRANDPA

How about a bucket? (STEVE LAUGHING,  
SILENTLY)

CATHY

(SMILING TOO, BUT SERIOUS) Now that's not  
funny. (STEVE NODDING, "Yes, it is.")

GRANDPA

I'll get the bucket. (GOING OUT THE KITCHEN  
DOOR)

CATHY

Grandpa! (TURNING TO STEVE) Now see what  
you've done?

MARTHA

(GROANING) Ahhh... the phone... (COMING  
TO)

CATHY

You were talking on it when you fainted.

(GRABBING IT WHERE IT'S FALLEN AND PUTTING  
IT BACK ON THE HOOK)

MARTHA

I think I fainted.

CATHY

I just said that.

MARTHA

Then that's where I heard it. Anyway I  
had a good sleep.

STEVE

(PANTOMIMING) Would you like a glass of  
water?

MARTHA

You hit your thumb?

CATHY

He's asking if you'd like some water?  
THE DOOR OPENING.

GRANDPA

(RETURNING WITH A LARGE BUCKET) I've  
got the water.

CATHY

Grandpa, no! She wants water to drink.

MARTHA

No, I'm fine. (GRANDPA SETTING THE BUCKET  
DOWN) I just have to find my balance.

STEVEN

(POINTING TO THE PHONE) The call?

CATHY

Oh, right -- I almost forgot. (GRANDPA  
PULLING OUT A CHAIR FOR MARTHA)

MARTHA

Thank you, Pa.

CATHY

What was the phone call?

MARTHA

Oh, yes -- your father.

CATHY

What did he want? Is he hurt?

MARTHA

No, just arrested. 61 2

GRANDPA

I knew it! (TO MARTHA) Doris Street  
Elementary or the Nurse's Luau? 67 3

MARTHA

Not for that! He doesn't even have a  
raincoat!

CATHY

For what! What was Daddy arrested for?

MARTHA

Oh, my goodness, I think I'm feeling  
faint again... (BACK ON HER FEET, PACING  
A LITTLE) I'm trying to remember.

CATHY

(TO STEVE) Get the water. (HE NODS AND  
GOES TO THE SINK) 62 1

MARTHA

He went down to the massage parlor because he was so upset about what happened to you. Only the place was raided, and he got arrested for lewd conduct. (HER KNEES  
BUCKLE AND SHE PASSES OUT AGAIN)

4

3

CATHY

Mother!

5

2

GRANDPA

That's okay. (AND THE BUCKET DOES ITS WORK)

CUT TO:

SCENE 2

POLICE STATION

ARGUMENT IN PROGRESS.

GEORGE

What kind of half-wit are you? I was cut off! That doesn't count as a call.

COP

Did you dial?

GEORGE

Yeah.

COP

Did you get the party you were dialing?

GEORGE

Yeah.

COP

Did you tell the party where you were?

GEORGE

Yeah, and what happened...

COP

Then you made your call. Your one call.

GEORGE

But my wife passed out! Always passing out. And when she's passed out you can't talk to her! (HALF BEAT) Of course, you can't talk to her half the time when she isn't passed out.

COP

Mister, that's your problem. All I know is you get one call, you made it, and now you gotta wait here till someone comes down to post bail...

GEORGE

But no one's gonna come down!

COP

Then maybe you oughta see a family relations counselor. I mean, if no one in your family...

GEORGE

Aren't you listening to me? She fainted!

COP

That's your story.

GEORGE

What kind of justice is this?

COP

Now simmer down...

GEORGE

You let some guy out of here who runs a pornographic massage parlor, just because he's got some fancy, high-priced shyster lawyer...

COP

Better watch that -- people sue for slander.

GEORGE

And I was just doing my civic duty, trying to make a citizen's arrest...

COP

With a baseball bat and other instruments of kinky fun?

GEORGE

The baseball bat was to wreck the joint.

COP

Sure -- and what was the other customer going to do with three feet of barbed wire and a dozen bobby pins? Get outta here!

GEORGE

Wait! I don't even get to finish my damn phone call!

COP

You can tell it to the judge --- in the  
morning. (LEADING GEORGE BACK TO THE  
CELL BLOCK FOR THE NIGHT)

*BACK*  
FADE OUT.

ACT THREE

MARY'S KITCHEN - NIGHT

THE TRIO, MORE OR LESS AS WE LEFT THEM.

ROBERTA

I'll bet you're wondering how I can  
promise you a new you?

99A

11

MARY

Oh, yes --

FOLEY

I like the old you.

3

ROBERTA

Well, the answer to that is Lady  
Fashionetta's three phase beauty plan.  
Which I can absolutely guarantee. I mean,  
you can see the change in me!

81

10

MARY

I can?

3

ROBERTA

Can't you? Clearer, brighter, more alive?

MARY

Oh, well, yes, but I thought that was the  
spit.

82

11

3

ROBERTA

STET.

MARY

Of course.

FOLEY

(SMILING) Don't you have other customers?

ROBERTA

Oh, I don't have any customers. I mean,  
I just started. But I will! That's what  
STET teaches. The will to succeed.

MARY

Oh, I can see you're going to be a huge  
success.

ROBERTA

I am? You mean, I can? I mean, you can?

MARY

Of course --

ROBERTA

(DIGGING IN ATTACHE) I have some brochures  
here --

MARY

Maybe Sgt. Foley can circulate them when  
he gets back to the station. (TO FOLEY)  
Aren't you late?

FOLEY

Not yet.

ROBERTA

You want me to leave!

MARY

No!

FOLEY

Well, you know, Mary's always home during  
the day.

MARY

I'm not. I'm not home... and I'm very  
interested in Fashion Walanetta... *(3)*

ROBERTA

Lady Fashionetta. *(THEN LOOKING UP FROM*  
HER ATTACHE) Oh, dear, I forgot my  
samples. I have my brochures, but no  
samples. *(2)*

MARY

That's okay, we can look at the pictures.

FOLEY

Actually, Mrs. Hartman and I had some  
plans for this evening. *(4)*

MARY

Not true! Almost had plans.

FOLEY

We still have time to get them off the  
ground. *(5)*

ROBERTA

In that case, I'll just say goodbye --  
*(GETTING UP) RISE* *(95)*

MARY

No, STET, STET! I mean, stay, stay!

(MORE)

MARY (CONT'D)

And tell me more about STET. (TO FOLEY)

You can go, Foley. Obviously STET has more appeal to women.

FOLEY

Not really. I'm simply stunned by it.

ROBERTA

Oh, I'm so glad! (SITTING AGAIN) It could turn your life around.

FOLEY

I'm more interested in turning my luck around.

ROBERTA

Well, it's the same thing. Like the Lady Fashionetta selling course, you have to take before they'll entrust you with the line? Normally it takes a week of one-hour daily sessions. But by applying the life supporting principles of Survival Training and Existence Therapy, I did it in just slightly more than five hours!

MARY

That's amazing. I just wish I knew what you were talking about.

SFX: FRONT DOOR

TOM (O.S.)

Mary?

MARY

Tom!

#31

19.  
REV. 1/19

FOLEY

Your husband?       

ROBERTA

Oh, then I really must go. (COLLECTING HER GEAR) When the husband returns from work, Fashionetta's work is also done -- at the least for the nonce.

MARY

No.

ROBERTA

But it's company policy.       

TOM

(OPENING THE DOOR) Hi. (SEES FOLEY, WHO'S ON HIS FEET)

FOLEY

Mr. Hartman.

ROBERTA

(SLIPPING OUT) Bye-bye.

MARY

Bye.       

TOM

What's he doing here?       

FOLEY

Visiting.

MARY

And leaving. He's just visiting and leaving.

FOLEY

What are you doing here?

TOM

I live here!

MARY

You do not live here!

FOLEY

107

③

Mary said you were separated?

TOM

108

③

It's still my house!

MARY

109

③

In mortgage only. I wax the floors!

TOM

110

⑥

I was just bringing Heather home from  
dinner. She went upstairs.

MARY

111

③

You could just have dropped her off.

TOM

112

③

So you could carry on your secret "visits"  
with the blue knight here?

MARY

113

Sgt. Foley, I mean, Dennis, happens to be  
a concerned friend.

FOLEY

Very concerned.

MARY

114

③

Who's late for work and was just leaving.

TOM

115

③

Okay, I can take a hint. If you feel you  
have to get even with me...

116

③

MARY

I'm not getting even!

TOM

(WITH A LOOK TO FOLEY) Probably not.

MARY

So if you'd just leave... 

117

TOM

Sure -- what the heck -- Goodnight! 

(HE GOES, SLAMMING THE SWINGING DOOR)

FOLEY

I thought he'd never leave. 

MARY

(EXHAUSTED) I wish I were on a desert  
island! 

FOLEY

With me. 

121

MARY

Alone! 

FOLEY

You can trust yourself with me. 

122

MARY

No! 

124

FOLEY

You can't trust yourself? 

125

TOM

(COMING BACK) I'm not leaving till he  
does! 

126

#31

22.

MARY

Rev. 7/20

That's a very good idea. I need some rest. And you're due at the station. Goodnight, Dennis.

FOLEY

(SIZING UP THE SITUATION, DECIDES TO ACQUIESCE. WITH A BIG SMILE) Mary.

HE AND TOM GO.

MARY

There could have been a duel here.  
(EYES CLOSED) Please, God, don't let anyone call or show up for at least fifteen --

SFX: KNOCK AT THE BACK DOOR

MARY (CONT'D)

(TO GOD) You failed me. Why?

MARTHA (O.S.)

Mary, it's me.

MARY OPENS THE DOOR, SEES HER MOTHER DRENCHED, WITH A TOWEL.

MARY

Ma! What happened?

MARTHA

Don't ask, just listen before I faint again.  
Your father's in jail; your sister and Steve had a flat tire; I'm ready to faint again; and you've got to do something!

MARY REACTING...

MARY  
I have a feeling I'm not alone.

105  
FADE OUT.

SHUMWAY KITCHEN - LATER

EMPTY A SECOND, THEN CATHY AND STEVE COME IN. HE'S SAYING "I'M SORRY". IN SIGN LANGUAGE.

CATHY

It's not your fault. Anyone could have a flat tire.

STEVE

(HALF SIGN LANGUAGE/HALF CHARADE) Are you mad at me?

CATHY

Of course, I'm not mad! I love you, and you tried to help! (And since Mary could go down to get Daddy out... it's really okay. (HALF BEAT) Unless you don't like being alone with me. (HE HUGS HER AND KISSES THE TOP OF HER HEAD) Okay, what do you want to do now? Why don't we dance? (SHE TURNS ON THE RADIO)

137A

①

137B

②

138

③

STEVE

(SHAKING HIS HEAD) I don't want to. I can't.

CATHY

Come on, -- please?  
Sure, you can! I read it somewhere. You can feel the music through your feet!

④

Rev. 1/20  
14  
3.

STEVE

You don't understand --

CATHY

Sure, I understand. It's the vibrations

-- (STEVE WRITING) An old wives' tale?

Are you sure? (HE NODS) Oh...

STEVE

I'm sorry.

CATHY

No, it's okay, really. (TURNING OFF THE  
RADIO) I don't have to dance. (HE STARTS  
TO GO) Steve...?

STEVE

(SIGN LANGUAGE, FAST) You want someone  
else.

CATHY

Alright, we don't have to dance.  
I can't follow. (HE WRITES, FAST) Oh,  
Steve, no! I don't want someone else!  
I want you. (SHE KISSES HIM TO PROVE IT)

41

(2)

STEVE

(SIGN LANGUAGE) I'm not good enough for  
you.

(3)

CATHY

You are good enough for me, Steve. Oh,  
darling, I'm not good enough for you.

STEVE

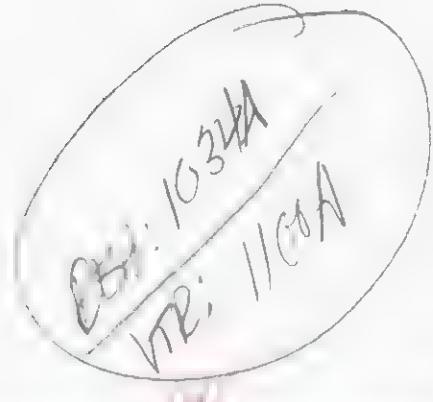
I couldn't help your father out of jail.

CATHY

But you tried to help Daddy! And I love  
you! And let's not argue, please! Just  
hold me. (HUG AND KISS -- OLD FASHIONED  
CLINCH)

*BLK*  
FADE OUT



ACT FIVE

POLICE STATION - LITTLE BIT LATER

FOLEY, REPORTING FOR WORK.

FOLEY

Hello, Doug -- what have we got?

COP

Not much left. Raided Babbitaglia's  
Massage Parlor, but his lawyer sprung  
everyone. Except one customer. (READING  
ARREST ROSTER) Shumway, George. Male,  
caucasian --

FOLEY

You're kidding.

COP

147

No, you know him?

21

FOLEY

The flasher's son-in-law, and you know  
the lady who's been playing the games  
with me?

COP

148

Mary Hartman?

22

FOLEY

(NODDING) He's her father.

COP

Wow, that family sure gets around. 

3

AT WHICH POINT MARY RUSHES IN --

MARY

Dennis! I mean, Sgt. ... 

150

1

FOLEY

Hey -- never thought I'd see you this 

3

soon.

MARY

Neither did I. But it's very important. 

1

FOLEY

Seeing you is always important to me, 

3

Mary.

MARY

No, you don't understand. It's my 

154

0

FOLEY

Locked away for the night. 

3

MARY

For the night! 

2

COP

He didn't think anyone would be coming by. 

3

MARY

Well, my sister had a flat and my mother 

158

6

FOLEY

Guess he takes after Grandpa! 

157

6

MARY

No. It's all a mistake. 

1

FOLEY

That's what Grandpa kept saying. 161 (3)

MARY

But you've got to release him! Please! 162 (1)Dennis!  

FOLEY

Can't do it, unless you have his bail. 163 (3)

MARY

What's his bail? 164 (2)

COP

Fifteen hundred. 165 (3)

MARY

(REACHING FOR HER PURSE) Wait a minute 166 (1)... No, look let me explain.  

FOLEY

I've got as long as you need. 167 (3)

MARY

You see, he wasn't there because he was

... there. He was there because another

person in my family... for totally innocent

reasons... was working for Mr. Babbarini. 168 (2)

COP

Babbiaglia. 169 (3)

MARY

Whatever. Because she didn't know -- I

mean, this person didn't know what kind

of business the business really was. 170 (2)

COP

(SHAKING HIS HEAD IN DISBELIEF) Incredible  
... the whole family.

170A (3)  
170B (2)

MARY

The whole family what?

171 (3)

FOLEY

Never mind. Just go ahead, Mary.

MARY

Well, anyway, he wasn't going down there  
to... do anything. He didn't want a  
massage or anything. He just wanted to  
kill... Ballottia...

172 (2)

COP

Babbarini.

173 (3)

MARY

Whatever. (TO FOLEY) So, you see, you  
can release him.

174 (6)

FOLEY

(TO COP) Bring him up.

175 (2)

COP

But what about the baseball bat?

176 (1)

FOLEY

Give it back to him. Babbitaglia won't  
press charges. (THE COP, SHRUGGING,  
GOES)

177 (2)

MARY

178 (3)

Oh, thank God -- you see, my father has  
mild high blood pressure, and to be in jail  
overnight... I mean, my mother would just  
be so worried.

179 (1)

FOLEY

You know, you're even prettier when  
you're out of breath. 180 3

MARY

Well, I'm nervous -- 181 1

FOLEY

Seeing me again? 182 3

MARY

No, about my father. Why should I be  
nervous about you? I mean, I just saw  
you. 183 6

FOLEY

And couldn't wait to get together again. 184 3

MARY

No, actually, that is not the case. 185 2

GEORGE AND COP COMING IN.

GEORGE

Thank goodness, Mary. I was really worried. 186 3

You know, your mother's high blood-pressure... 187 1

MARY

Daddy, you have high blood-pressure, Mother  
just faints. 188 1

FOLEY

Mr. Shumway, we're going to wipe out the  
charges and let your daughter take you  
home. 189 6

GEORGE

Thank you, Sergeant. I'm glad someone  
here has some common sense. 190 1

#31

31.  
REV. 1/10

FOLEY

And an attractive daughter. 151

GEORGE

Our whole family owes you a lot. I just  
hope there's some way, someday, that we  
can repay you. 151

FOLEY

(SMILING AT MARY) I think there is... 152

MARY NODS NO, SEVERAL QUICK  
NODS.

153

FADE OUT.

154

END EPISODE #31

1140A  
FIN